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Troilus And Cressida Shakespeare In Production

Catherine Loomis, Sid Ray



Troilus And Cressida Shakespeare In Production:

Shakespeare and the Cultures of Performance Paul Yachnin, Patricia Badir, 2017-05-15 Theatrical performance suggest the contributors to this volume can be an unpredictable individual experience as well as a communal institutional or cultural event The essays collected here use the tools of theatre history in their investigation into the phenomenology of the performance experience yet they are also careful to consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle Thus contributors combine a formalist interest in the affective and aesthetic dimensions of language and spectacle with an investment in the material cultures that both produced and received Shakespeare's plays Six of the chapters focus on early modern cultures of performance looking specifically at such topics as the performance of rusticity the culture of credit contract and performance the cultivation of Englishness religious ritual and mourning and memory Building upon and interrelating with the preceding essays the last three chapters deal with Shakespeare and performance culture in modernity They focus on themes including literary and theatrical performance anxiety cultural iconicity and the performance of Shakespearean lateness This collection strives to bring better understanding to Shakespeare's imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms Understanding Shakespeare's Plays in Performance Jay L. Halio, 1988 Every year hundreds of thousands of people buy tickets to see Shakespeare's plays performed No other playwright commands the kind of interest that Shakespeare does *Shakespeare's Troilus and Cressida* Roger Apfelbaum, 2004 Theater history and bibliography exist on the fringes of dramatic criticism rarely influencing studies outside their fields and even less often combined with each other There is however much to be gained from a dialogue between theatrical choices and textual problems There are nearly five hundred substantive differences between the 1609 Quarto and 1623 Folio versions of Shakespeare's *Troilus and Cressida* and many more instances where editors rewrote the dialogue and stage directions This book studies a selection of variants and emendations in *Troilus and Cressida* with extensive reference to the theater history of the passages showing how production decisions can provide a valuable commentary on editorial questions Who Hears in Shakespeare? Laury Magnus, Walter W. Cannon, 2012 This volume examining the ways in which Shakespeare's plays are designed for hearers as well as spectators has been prompted by recent explorations of the auditory dimension of early modern drama by such scholars as Andrew Gurr Bruce Smith and James Hirsh To look at the dynamics of hearing in Shakespeare's plays involves a paradigm shift that changes how we understand virtually everything about them from the architecture of the buildings to playing spaces to blocking and to larger interpretative issues including our understanding of character based on players responses to what they hear mishear or refuse to hear *Who Hears in Shakespeare Auditory Worlds on Stage and Screen* is comprised of three sections on Shakespeare's texts and performance history The Poetics of Hearing and the Early Modern Stage Metahearing Hearing Knowing and Audiences Onstage and Off

and Transhearing Hearing Whispering Overhearing and Eavesdropping in Film and Other Media Chapters by noted scholars explore the complex reactions and interactions of onstage and offstage audiences and show how Shakespearean stagecraft actualized on stage and adapted on screen revolves around various situations and conventions of hearing soliloquies asides eavesdropping overhearing and stage whispers In short Who Hears in Shakespeare enunciates Shakespeare's nuanced powerful stagecraft of hearing The volume ends with Stephen Booth's afterword his inspiring meditation on hearing that considers Shakespearean audiences and their responses to what they hear or don't hear in Shakespeare's plays

Gender and Performance in Shakespeare's Problem Comedies David F. McCandless, 1997-12-22 This is exactly the kind of work with its synthesis of theory close reading and deconstructive performance criticism that many of us in the profession have been looking for Joel B Altman University of California Berkeley McCandless's book represents an inventive and illuminating account that not only produces a theoretically activated text but also explores a range of options for staging it turning theoretical into theatrical meanings Barbara Hodgdon Drake University The writing is clear snappy wonderfully informed with a vivid and experienced theatrical imagination a book that taught me a good deal about the problem comedies especially from the vantage point of performance though the insights into performance are fully and incisively integrated with and they richly illuminate formal thematic and psychological vantage points on the play Richard P Wheeler University of Illinois Composed at a critical moment in English history All's Well That Ends Well Measure for Measure and Troilus and Cressida Shakespeare's problem plays dramatize a crisis in the sex gender system They register a male dread of emasculation and engulfment a fear of female authority and sexuality In these plays males identify desire for a female as dangerous and unmanly females contend and confound traditional femininity David McCandless's book is a unique and invigorating example of performance criticism that illuminates these difficult sometimes overlooked tragicomedies It is an original and timely contribution to Shakespearean theater scholarship

Editing, Performance, Texts Jacqueline Jenkins, Julie Sanders, 2014-06-24 The essays in this volume challenge current givens in medieval and early modern research around periodization and editorial practice They showcase cutting edge research practices and approaches in textual editing and in manuscript and performance studies to produce new ways of reading and working for students and scholars

Shakespeare, Text and Theater Jay L. Halio, Lois Potter, Arthur F. Kinney, 1999 Jay L Halio is internationally distinguished as an editor of Shakespeare's plays and as a critic of Shakespeare in performance This collection with an international list of contributors honors both those interests and explores their interconnectedness

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Shakespeare and the Middle Ages Martha W. Driver, Sid Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his

works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays

The Routledge Guide to William Shakespeare Robert Shaughnessy, 2013-05-13
Demystifying and contextualising Shakespeare for the twenty first century this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans In this friendly structured guide Robert Shaughnessy introduces Shakespeare's life and works in context providing crucial historical background looks at each of Shakespeare's plays in turn considering issues of historical context contemporary criticism and performance history provides detailed discussion of twentieth century Shakespearean criticism exploring the theories debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth century criticism The companion website at www.routledge.com/textbooks/shaughnessy contains student focused materials and resources including an interactive timeline and annotated weblinks

The Definitive Shakespeare Companion Joseph Rosenblum, 2017-06-22 This expansive four volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths but they are also complex multilayered masterpieces Shakespeare drew on varied sources to create his plays and while the plays are sometimes set in worlds before the Elizabethan age they nonetheless parallel and comment on situations in his own era Written with the needs of students in mind this four volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work This indispensable ready reference examines Shakespeare's plots language and themes his use of sources and exploration of issues important to his age the interpretation of his works through productions from the Renaissance to the present and the critical reaction to key questions concerning his writings The book provides coverage of each key play and poems in discrete sections with each section presenting summaries discussions of themes characters language and imagery and clear explications of key passages Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions The work also provides a comprehensive list of print and electronic resources suitable for student research

Speech and Performance in Shakespeare's Sonnets and Plays David Schalkwyk, 2002-10-17 David Schalkwyk offers a sustained reading of Shakespeare's sonnets in relation to his plays He argues that the language of the sonnets is primarily performative rather than descriptive and bases this distinction on the philosophy of Ludwig Wittgenstein and J L Austin In a wide ranging analysis of both the 1609 Quarto of Shakespeare's sonnets and the Petrarchan discourses in a selection of plays Schalkwyk

addresses such issues as embodiment and silencing interiority and theatricality inequalities of power status gender and desire both in the published poems and on the stage and in the context of the early modern period In a provocative discussion of the question of proper names and naming events in the sonnets and plays the book seeks to reopen the question of the autobiographical nature of Shakespeare's sonnets

The Culture of Playgoing in Shakespeare's England Anthony B. Dawson, Paul Yachnin, 2001-03-26 How was the experience of watching a play influenced by practices beyond the walls of the playhouse and what were the broader social and historical implications of the culture of playgoing The book sets out to answer such questions Interested first in what happened within the playhouse itself the authors focus on the person of the actor on stage props visual pleasure and audience behaviour At the same time their discussion moves outward to consider a range of cultural assumptions and practices such as eucharistic controversy prostitution social mobility iconoclasm Renaissance optics the formation of national memory and the dissemination of news Since the two authors have very different perspectives on these issues they have chosen a unique format rather than submerging their opposition they have highlighted it Their attacks and counter attacks as they contest each other's views in paired chapters result in a lively and illuminating debate

A Directory of Shakespeare in Performance 1970-1990 J. O'Connor, K. Goodland, 2019-06-12 This book offers detailed listings of all the major Shakespeare plays on stage and screen in North America Exploring each of the play's performance history including reviews and useful information about staging it provides an engaging reference guide for academics and students alike

Shaping Shakespeare for Performance Catherine Loomis, Sid Ray, 2015-10-29 Shaping Shakespeare for Performance The Bear Stage collects significant work from the 2013 Blackfriars Conference The conference sponsored by the American Shakespeare Center brings together scholars actors directors dramaturges and students to share important new work on the staging practices used by William Shakespeare and his contemporaries The volume's contributors range from renowned scholars and editors to acclaimed directors highly trained actors and budding researchers The topics cover a similarly wide range a close reading of an often cut scene from Henry V meets an account of staging pregnancy a meticulous review of early modern contract law collides with an analysis of an actor in a bear costume an account of printed punctuation from the 1600s encounters a study of audience interaction and empowerment in King Lear the identification of candid doubling in A Comedy of Errors meets the troubling of gender categories in The Roaring Girl The essays focus on the practical applications of theory scholarship and editing to performance of early modern plays

Shakespeare Survey: Volume 62, Close Encounters with Shakespeare's Text Peter Holland, 2009-10-22 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for volume 62 is Close Encounters with Shakespeare's Text The complete set of Survey volumes is also available online

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Reimagining Shakespeare's

Playhouse Joe Falocco, 2010 Numerous attempts have been made in the modern and postmodern era to recreate the staging conventions of Shakespeare's theatre from William Poel to the founders of the New Globe This volume examines the work of these directors analyzing their practical successes and failures it also engages with the ideological critiques of early modern staging advanced by scholars such as W B Worthen and Ric Knowles The author argues that rather than indulging in archaism for its own sake the movement looked backward in a progressive attempt to address the challenges of the twentieth century The book begins with a re-examination of the conventional view of Poel as an antiquarian crank Subsequent chapters are devoted to Harley Granville Barker and Nugent Monck the author argues that while Barker's major contribution was the dubious achievement of establishing the movement's reputation as an essentially literary phenomenon Monck took the first tentative steps toward an architectural reimagining of modern performance space an advance which led to later triumphs in early modern staging The book then traces the sporadic and irregular development of Tyrone Guthrie's commitment to early modern practices The final chapter looks at how competing historical theories of playhouse design influenced the construction of the Globe while the conclusion discusses the ongoing potential of early modern staging in the new millennium

Shakespeare in Production, 1935-1978 William Babula, 1981

Shakespeare and the Rival Poet Arthur

Acheson, 1903

Shakespeare's Military Spouses and Twenty-First-Century Warfare Kelsey Ridge, 2021-09-05 This volume presents a fresh look at the military spouses in Shakespeare's Othello 1 Henry IV Julius Caesar Troilus and Cressida Macbeth and Coriolanus vital to understanding the plays themselves By analysing the characters as military spouses we can better understand current dynamics in modern American civilian and military culture as modern American military spouses live through the War on Terror Shakespeare's Military Spouses and Twenty-First-Century Warfare explains what these plays have to say about the role of military families and cultural constructions of masculinity both in the texts themselves and in modern America Concerns relevant to today's military families domestic violence PTSD infertility the treatment of queer servicemembers war crimes and the growing civil-military divide pervade Shakespeare's works These parallels to the contemporary lived experience are brought out through reference to memoirs written by modern-day military spouses sociological studies of the American armed forces and reports issued by the Department of Defence Shakespeare's military spouses create a discourse that recognizes the role of the military in national defence but criticizes risky or damaging behaviours and norms promoting the idea of a martial identity that permits military defence without the dangers of toxic masculinity Meeting at the intersection of Shakespeare Studies trauma studies and military studies this focus on military spouses is a unique and unprecedented resource for academics in these fields as well as for groups interested in Shakespeare and theatre as a way of thinking through and responding to psychiatric issues and traumatic experiences

Shakespeare's

Sonnet Story 1592-1598 Arthur Acheson, Edward Thurlow Leeds, 1922

Decoding **Troilus And Cressida Shakespeare In Production**: Revealing the Captivating Potential of Verbal Expression

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